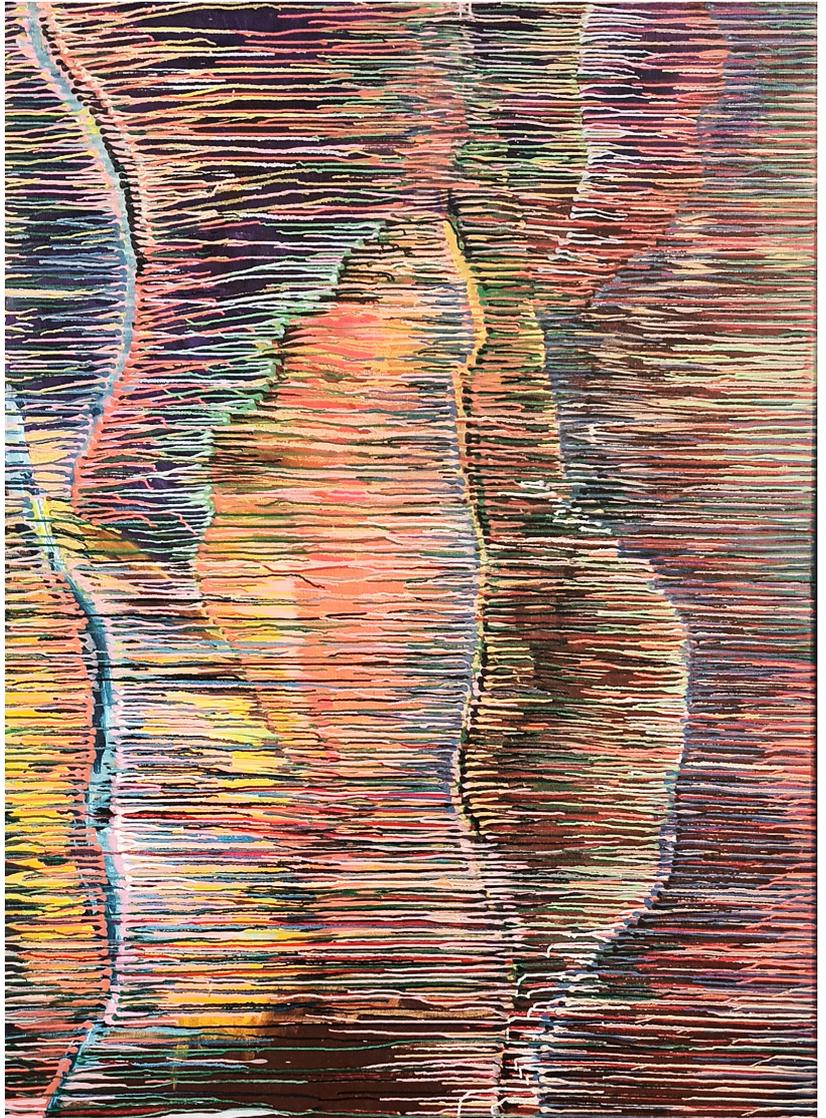


artfordable

SIDHarta
a u c t i o n e e r



LIVE AUCTION

Saturday, August 9, 2025
Starting at 14.30 WIB

ONLINE BIDDING

starts on Friday, July 18, 2025



Auction
FUTURE
VINTAGE
& Collectibles

ARTFORDABLE AUCTION & COLLECTIBLES AUCTION

LIVE AUCTION

Saturday, August 9, 2025

Starting at 14.30 WIB

VIEWING

Tuesday - Sunday

July 19 - August 8, 2025

@11.00 - 18.00 WIB

or by appointment

VENUE

Sidharta Auctioneer

Jakarta Art Hub

Wisma Geha 3rd floor

Jl. Timor No.25 Menteng

Jakarta 10350

Direct Phone or Written bidding facilities available at info@sidharta.co

Online bidding & registration, click: <https://auctions.sidharta-auctioneer.com/>

REGISTRATION &

Inquiry:

m: +62 816 1041 46

wa: +62 813 1255 5543

The sale will be conducted in English. Bidding is carried out in Indonesian Rupiah and US Dollars.

All sales are subject to the conditions printed in this catalog and the attention of all interested parties is drawn to this information.



MESSAGE FROM THE CEO OF SIDHARTA AUCTIONEER

Dear Art Enthusiast & Collector,

This August, we are proud to present the **ArtFordable and Collectibles Auction**, featuring 89 lots that highlight the rich spectrum of Indonesian art, from emerging talents to well-established masters

Among the senior artists featured, we are pleased to showcase works by **Abas Alibasjah, Amrus Natalsya, Erizal, Faizal, Faizin, Gunawan Hanjaya, Jeihan Sukmantoro, and Ibnu Nurwanto**, whose contribution to this auction stands out for his shift in medium. Known for his sculptural work in wood, Ibnu steps into new territory with *Women*, an abstract painting born from a period of exhaustion and reinvention. The result is both unexpected and deeply personal, a rare moment in an artist's transformation.

Also included are works by **Irawan Prasetyo, Joko Gundul, Kartika Affandi, Ketut Lekung Sugantika, Krijono, Mozes Misdy, Pande Giri Ananda, PraPONCO Suprpto, Rabet MS, I Made Supena, Soeroso, Sodick, Sjafrri, Srihadhy, Taat Djoeda, Wenas Heriyanto and Yani Halim.**

Our **collectibles and vintage** selection includes a beautifully **carved brown gilt teakwood Chinese Peranakan bed frame, and a rare five-tiered Chinese Peranakan gilt medicine box shaped like the Botekan temple (candi)**. These Peranakan pieces reflect the rich cultural legacy of the Peranakan community, descendants of Chinese traders who settled in the Malay Archipelago and blended traditions with local cultures.

Also featured is a group of **five Shivan green-glazed covered jars** from the **late Qing Dynasty**, a **mid-20th century Art Deco teak bedside cabinet**, a **19th-century Chinese oval jardinière** with dragon motifs, and a **hexagonal storage jar** adorned with birds and floral patterns in yellow ochre.

To view and bid on these unique pieces, you are welcome to visit our gallery from **Tuesday to Sunday, 11:00 to 18:00**, or by appointment. Please be sure to request a condition report for any artwork you are interested in. Bidding options include **online, in person, written, and phone bids.**

Our team is happy to assist with any inquiries.
Enjoy the selection, and we look forward to welcoming you at the gallery.

Happy bidding!

Warm regards,
Syanda Kunto-Prabowo

Sidharta Auctioneer & ART
CEO & Co-Founder



MARTINI

MUMU

Hengki
Jogja 20

HOW TO BID ONLINE

To Participate in the Auction and Bid on Lots
Please Follow These Steps:

Website Instructions



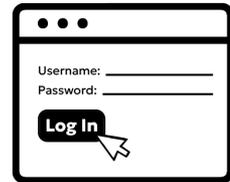
Navigate to this address on your browser
www.sidharta-auctioneer.com

1



Go to *Online Auction*
Then Click *Register to Bid*

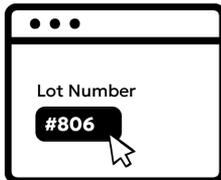
2



Create Account
and Log In

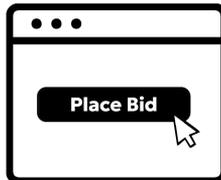
3

Bidding Instructions



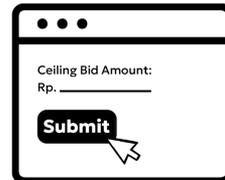
Scroll to your *Desired Lot*
Click on the *Lot Number*

1



Click *Place Bid*

2



Select Your *Ceiling Bid Amount*
and Click *Submit*

3

Important Information

- A “Winning Auction” notification *does not* mean you have won the lot yet.
- Wait until bidding has commenced at the *Live Auction* to know if you have won.
- You may have to compete with Live Auction bidders, so please *monitor the bids* and *continue to bid* if you would like to win the lot.

For Further Assistance Please Contact:

+62 8131255543

+62 816104146

REGISTRATION FORM
ARTFORDABLE & COLLECTIBLES AUCTION
AUGUST 9, 2025

Paddle Number:

Registration Number:

I wish to place the following bids for the following auction on August 9, 2025. Each bid is per lot as indicated and is accepted subject to the Terms for Buyers printed in this catalog. I am aware that Sidharta Auctioneer will strive to obtain the items for the most reasonable price possible. I am also aware that a premium of **22%** will be added to the Hammer Price. Refundable deposit **Rp. 5.000.000** applied for first time bidder of Artfordable & Collectibles Auction.

Please tick the appropriate box to indicate bid type:

Regular Bid
 Written Bid
 Phone Bid

ABSENTEE TELEPHONE : _____ Telephone number(s) at which to be called

REGULAR EMAIL : _____

Due to limited number of phone bidder representatives, we can only cater to five (5) phone bidders of the same lot. It will be on first come first served basis. So, if you wish to do phone bidding, we strongly advise you to register your bids at the soonest possible. If our phone bid representatives are already fully occupied, then you phone bids will be automatically switched to written bids. For phone bidding you must place at least the published low estimate. As for written bidding, you must state the top limit of the bid in the absentee bid form.

Sidharta Auctioneer requires your signature to execute your bids. Bids marked "Buy" or "Unlimited" will not be accepted. We will not accept any liability for error or failure to execute bids. We must receive the absentee or phone bid instruction/registration no later than 24 hours before the auction. Bids must be emailed and bidders should receive a written notification/confirmation from Sidharta Auctioneer.

Please fill in the information below. Incomplete data will not be processed further.

Name (please print or type): _____ **Date:** _____

Address: _____

City, Province: _____ **Postal (Zip) Code:** _____ **Telephone:** _____

Sidharta Auctioneer requires a bank reference and a credit card number on file to execute absentee bids or authorize telephone bidding. By signing below, I agree to be bound by the Terms for Buyers printed in this catalog.

Name of Bank: _____ **Branch:** _____

Account #: _____ **Branch Manager:** _____ **Telephone:** _____

Credit Card #: _____ **Type:** _____ **Exp. Date:** _____

BIDS

Lot Number	Item	Top Limit of Bid (Mandatory)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

NOTE: Bids are per lot number as listed in the catalog and your bids exclude **22% premium**. I have seen and understand the condition of the pieces that I am interested to bid. By signing this form, the bidder declares the following: I have read and understand the Guides for Bidders and Terms for Buyers printed in the Auction catalog and posted in the Auction room, and agreed to be bound by them.

I Authorize Sidharta Auctioneer to request bank references relating to the account(s) specified above. I Authorize Sidharta Auctioneer to send invoice, via email: _____

Signature: _____ Date: _____

Saya mendaftarkan untuk berpartisipasi dalam Lelang **Artfordable dan Collectibles** tanggal 9 Agustus 2025. Saya memahami bahwa setiap nomor lot yang saya minati dalam **Artfordable dan Collectibles** ini sesuai dengan Syarat dan Ketentuan untuk Pembeli yang tertera pada website kami. Saya sadar bahwa Sidharta Auctioneer akan berusaha untuk mendapatkan lot tersebut dengan harga terbaik yang memungkinkan. Saya juga sadar bahwa akan dikenakan premi **22%** dari Harga Ketuk Palu. Bagi peserta yang baru pertama kali mengikuti Lelang **Artfordable dan Collectibles** akan dikenakan uang jaminan sebesar **Rp. 5.000.000** yang dapat dikembalikan

Silakan centang kotak yang sesuai untuk menunjukkan jenis Penawaran Lelang:

Penawaran Reguler

Penawaran Tertulis

Penawaran Telepon

ABSENTEE TELEPHONE : _____ Telephone number(s) at which to be called

REGULAR EMAIL : _____

Karena jumlah perwakilan penelepon kami terbatas, maka kami hanya dapat melayani lima (5) penawar telepon untuk setiap lot. Jika Anda ingin melakukan penawaran telepon, disarankan untuk secepatnya mendaftarkan penawaran Anda. Jika perwakilan penawaran telepon kami sudah terisi penuh, maka secara otomatis dialihkan ke penawaran tertulis. Untuk penawaran telepon, Anda harus mencantumkan setidaknya pada harga estimasi bawah sesuai katalog. Sedangkan untuk penawaran tertulis, Anda harus menyatakan batas atas penawaran dalam bentuk penawaran tertulis.

Untuk menjalankan penawaran ini, Sidharta Auctioneer membutuhkan tanda tangan Anda. penawaran bertanda "Beli" atau "Tidak Terbatas" tidak akan diterima. Kami tidak bertanggung jawab atas kesalahan apapun atau kegagalan untuk melakukan penawaran ini. Registrasi penawaran tertulis atau telepon harus kami terima selambat-lambatnya 24 jam sebelum lelang. Penawaran harus diemail dan penawar akan menerima informasi/konfirmasi tertulis dari Sidharta Auctioneer.

Silakan isi informasi di bawah ini. Data yang tidak lengkap tidak akan diproses lebih lanjut.

Nama (silahkan cetak atau print): _____ Tanggal _____

Alamat: _____

Kota/ Provinsi: _____ Kode Pos: _____ Telephone: _____

Sidharta Auctioneer requires a bank reference and a credit card number on file to execute absentee bids or authorize telephone bidding. By signing below, I agree to be bound by the Terms for Buyers printed in this catalog.

NamaBank : _____ Cabang : _____

Akun #: _____ Manajer Cabang: _____ Telepon: _____

Kartu Kredit #: _____ Jenis: _____ Tanggal Kadaluarsa: _____

BIDS

Nomor Lot	Judul	Batas Atas Penawaran
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CATATAN:

penawaran adalah per nomor lot sebagaimana tercantum dalam katalog dan penawaran Anda belum termasuk tambahan **22% premium**. Saya telah melihat dan memahami kondisi karya yang ingin saya penawarankan. Dengan menandatangani formulir ini, penawar menyatakan sebagai berikut: Saya telah membaca, memahami Panduan untuk Peserta Lelang dan terikat dengan Ketentuan untuk Pembeli yang dicetak dalam katalog Lelang dan tertera di ruang lelang, dan setuju untuk diikat oleh mereka.

Saya mengizinkan Sidharta Auctioneer untuk meminta referensi bank terkait dengan rekening yang ditentukan di atas. Saya mengizinkan Sidharta Auctioneer untuk mengirim faktur, melalui email: _____

Tanda Tangan: _____ Tanggal: _____

Artfordable & Collectibles Auction

Auction Notification

SIDHartA Auctioneer is an officially registered auction house under the supervision of Indonesia's Direktorat Jenderal Kekayaan Negara. An Auction Registrar, Chitra Mukhsin, is present to ensure the auction runs properly, reports are submitted to the government, and payments from winning bidders are completed on time.

This is a **Continental Style** auction, where bidders compete until the highest bid is reached. A **22% buyer's premium** is added to the hammer price and paid by the winning bidder.

Lots are presented in numerical order. Auctions typically move at a rate of **50 lots per hour**, so for example, **89 lots should take about 1 hours and 47 minutes**.

Each lot includes an estimate, which reflects the current market value. Bids within that range may win the lot, though final prices can be lower (at reserve price) or higher depending on demand.

Most lots have a **reserve price**, the minimum at which the seller agrees to sell. Until this reserve is met, the auctioneer may place bids on the seller's behalf ("with me"). A lot is considered sold only after the reserve is met and the auctioneer strikes the hammer.

We accept **Written, Phone, and Online Bids**. Phone operators will bid on behalf of remote bidders. Absentee (written) bids are pre-registered and executed by the auctioneer up to the specified limit. Online bids are processed automatically. Floor bidders compete with all of these.

All lots are sold **as is**. Condition reports are available upon request. Any corrections to catalog descriptions will be posted in **Sale Room Notices**.

We do not issue certificates unless explicitly stated in the catalog.

Invoices, including the **22% buyer's premium** added to the hammer price, will be issued by Tuesday or Wednesday. **Please be informed that there is a buyer's premium of 22% on top of the hammer price applied to the winning bidder**. Payment is due within **three days** via **bank transfer or credit card**. Lots may be picked up with proof of payment or delivered at an additional cost.

Thank you and happy bidding!
SIDHartA Auctioneer





MD W. 2025



801

Dolly Andrie L. | (b. Tegal, C. Java, 1970)
Hampa | 2024 | mixed media on canvas | 120 x 60 cm
√signed √dated √framed
Rp 3.2 - 4.800.000



802 **Andie Aradhea** | (b. Bandung, W. Java, 1981)
Hiburan + Liburan | 2023 | acrylics on canvas | 80 x 100 cm
√signed √dated
Rp 6 - 9.000.000



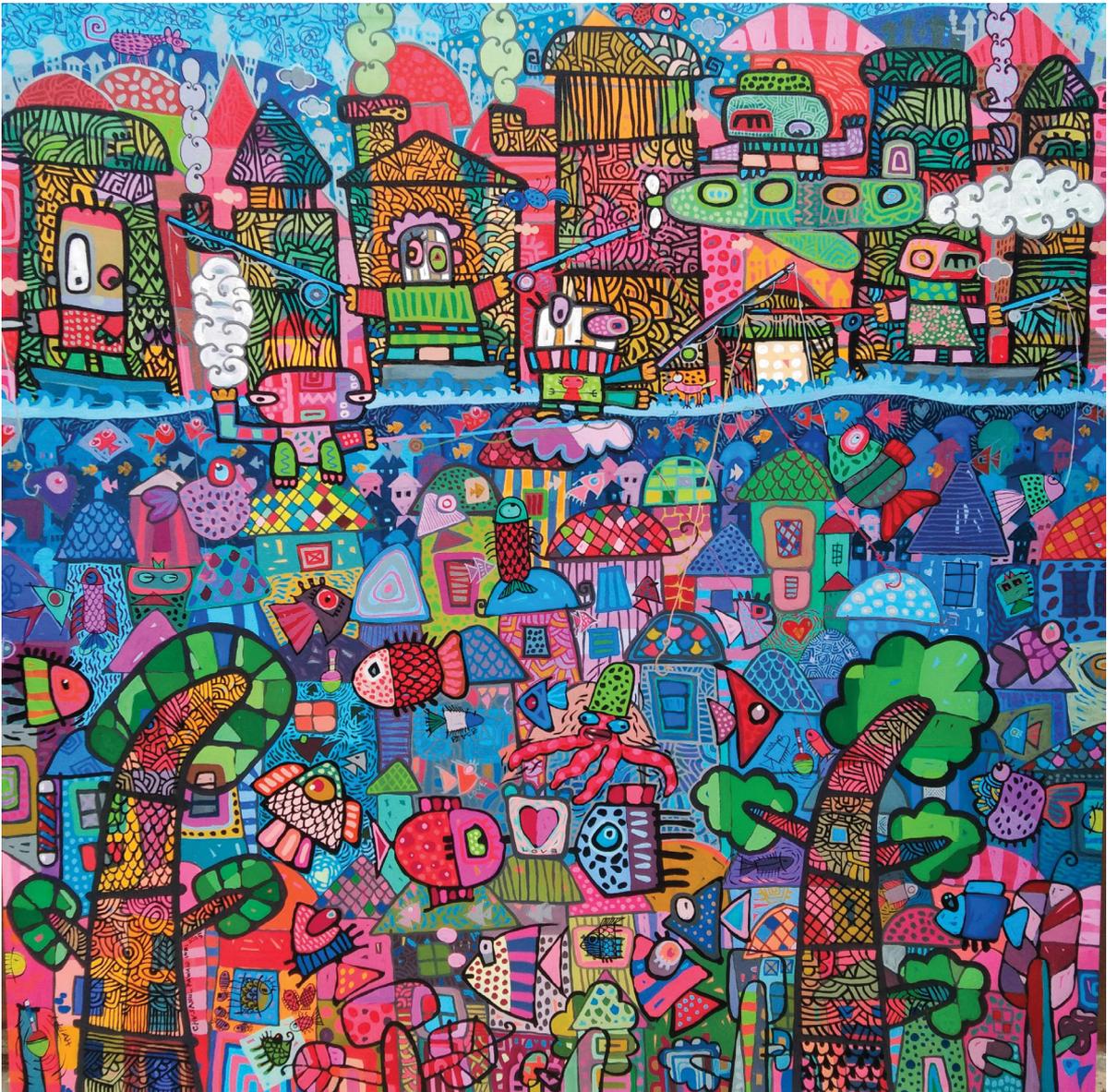
803

Andrew Boen | (b. Jakarta, 1983)

It's Me Alien Bee | 2025 | acrylics on canvas | 120 x 100 cm

√signed √dated

Rp 7 - 10.500.000



804

Chasanul Fawaid Indi | (b. Demak, C. Java, 1973)
Atas Bawah | 2025 | acrylics on canvas | 140 x 140 cm
√signed √dated
Rp 7 - 10.500.000



805 Catur Hengki Koesworo | (b. Surabaya, E. Java, 1977)
4 pm | 2025 | acrylics on canvas | 150 x 120 cm
√signed √dated
Rp 9 - 13.500.000





806

Faizin | (b. Banyuwangi, E. Java, 1973)
Bunga Untukmu | 2024 | oil on canvas | 90 x 70 cm
√signed √dated √framed
Rp 6 - 9.000.000



807 Dirot Kadirah | (b. Indramayu, W. Java, 1972)
Woman And Fisherman | 2001 | oil on canvas | 145 x 120 cm
√signed √dated √framed
Rp. 8 - 12.000.000



808

Bonny Setiawan | (b. Wonogiri, C. Java, 1968)
Karnaval Merti Desa | 2024 | oil on canvas | 120 x 160 cm
✓signed ✓dated ✓framed
Rp 9 - 13.500.000



809

Untung Wahono | (b. Yogyakarta, 1962)

Borobudur | 2025 | acrylics on canvas | 120 x 100 cm

√signed √dated √framed

Rp 6 - 9.000.000



810 **Arif Fiyanto** | (b. Batang, Pekalongan, C. Java, 1985)
Paradoks Halusinasi Tropis | 2025 | acrylics on canvas | 40 x 60 cm
√signed √dated
Rp 3.6 - 5.400.000





811 **Ernanta Item** | (b. Klaten, C. Java, 1965)
Land of Hope #5 | 2025 | acrylics on canvas | 90 x 70 cm
√signed √dated
Rp 6 - 9.000.000



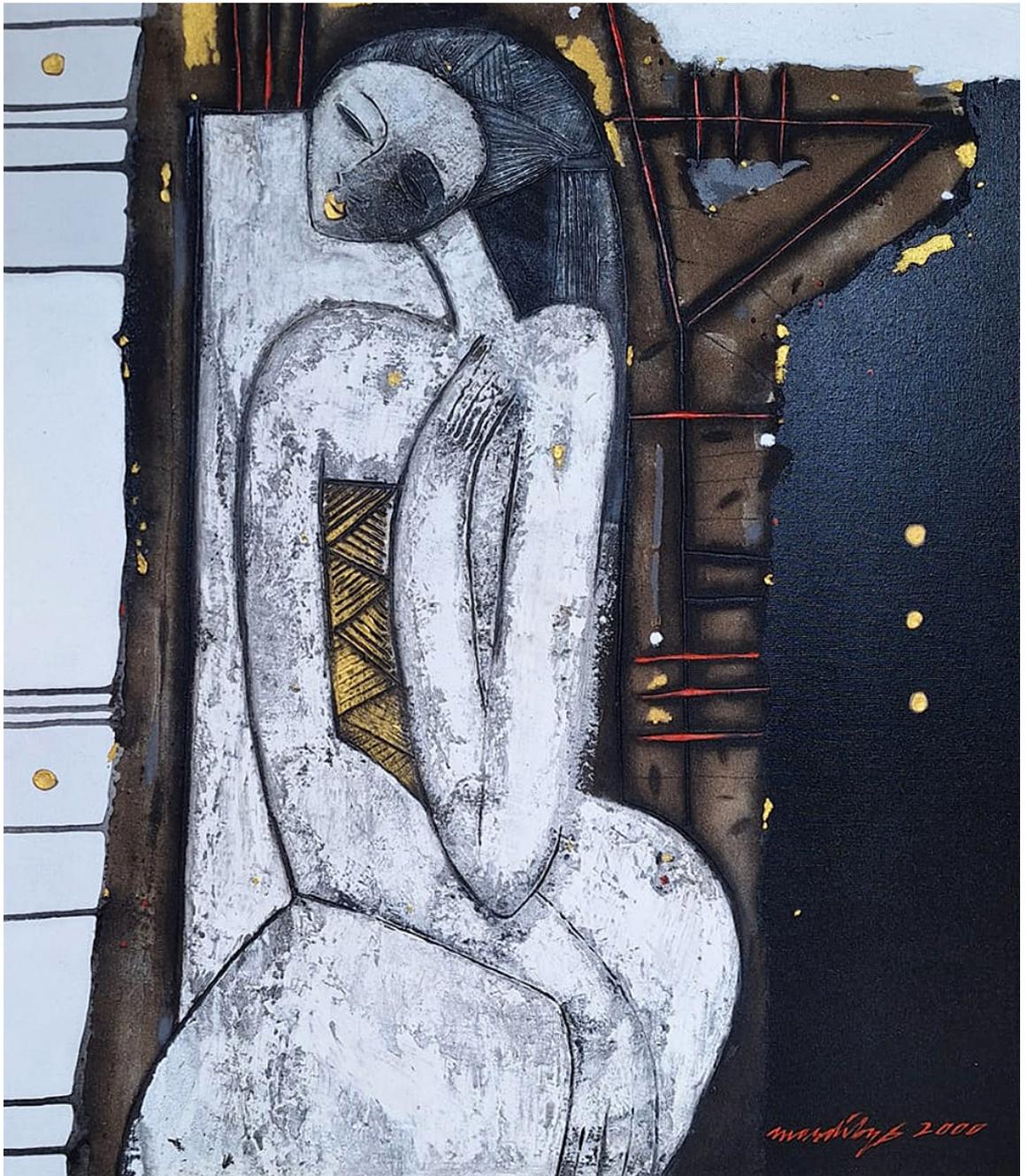
812

Pembayun | (b. Yogyakarta, 1978)

Penantian | 2024 | acrylics on canvas | 60 x 50 cm

√signed √dated

Rp 3.2 - 4.800.000



813

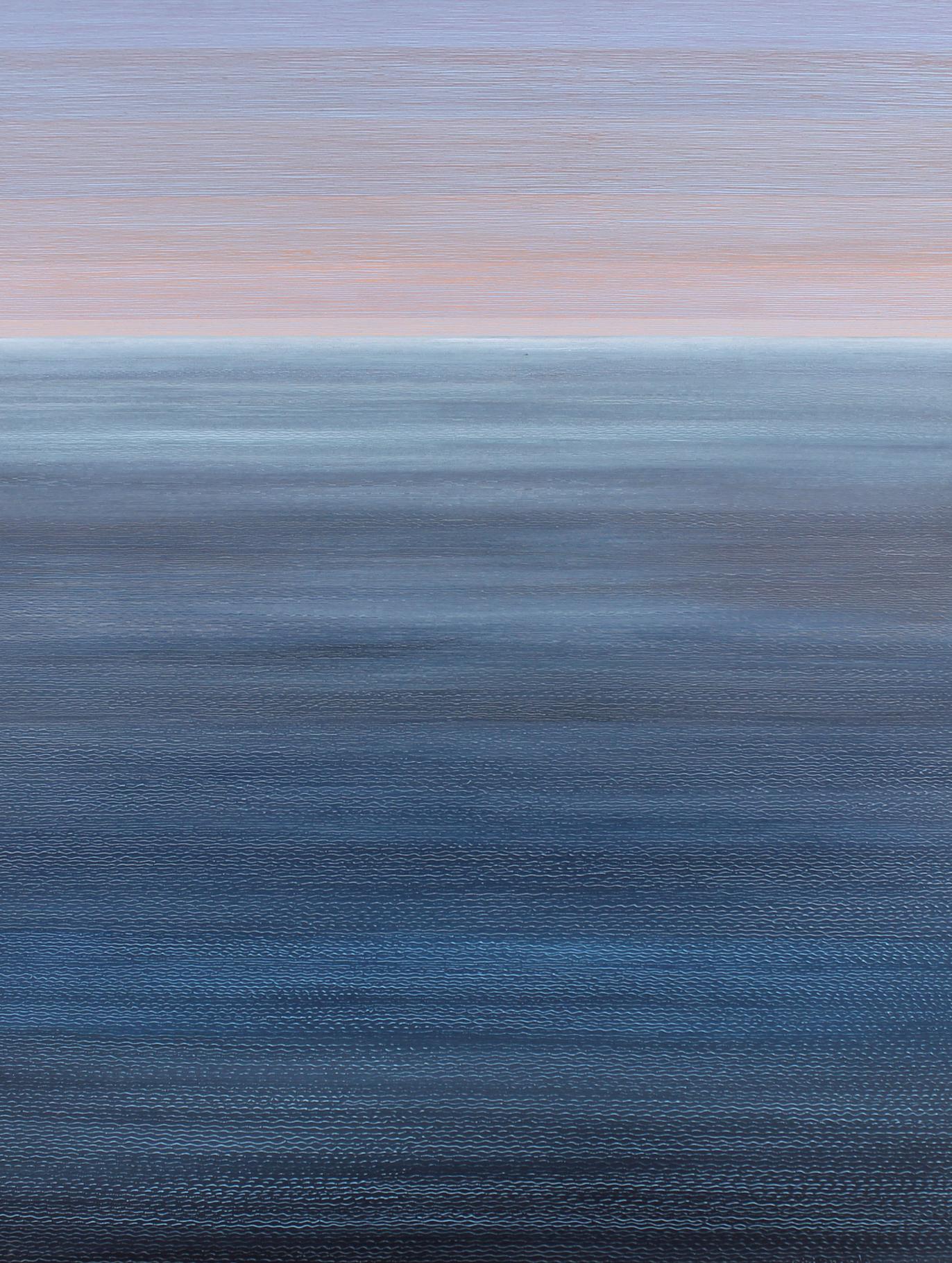
Mas Diby | (b. Pacitan, E. Java, 1962)

Gadis | 2000 | mixed media on canvas | 75 x 62 cm

Accompanied with a certificate of authentication

✓signed ✓dated ✓framed

Rp 5 - 7.500.000





814

Rosid | (b. Ciamis, W. Java, 1969)

Anak Kucing | 2013 | pencil, acrylic on canvas | 140 x 140 cm

√signed √dated √framed

Rp 7 - 10.500.000



815

Taat Joeda | (b. Cirebon, W. Java, 1948)
Prambanan | 2009 | oil on canvas | 135 x 135 cm
√signed √dated
Rp 8 - 12.000.000



816

Gunawan Hanjaya | (b. Solo, C. Java, 1954)
Lotus Pond | oil on canvas | 70 x 40 cm
√signed √framed
Rp 6 - 9.000.000



Penafidi P. Wadai Kribo 2009



817 **Setiawan Suhud** | (b. Pati, C. Java, 1957)
Love Is Abstraction | 2024 | oil on canvas | 81 x 103 cm
√signed √dated
Rp 6 - 9.000.000



In *Caged*, Setiawan Suhud captures a quiet yet profound moment: a woman with an umbrella stands before a window, her gaze fixed on a solitary bird beyond the glass. The composition evokes a delicate tension between interiority and freedom, desire and distance. The umbrella, an object of shelter, becomes symbolic of barriers—both physical and psychological—while the window itself serves as a fragile threshold between confinement and the world outside. Suhud’s restrained palette and contemplative mood invite viewers to reflect on the unseen cages we inhabit, even within the spaces we call home.

818 **Setiawan Suhud** | (b. Pati, C. Java, 1957)
Caged | 2024 | oil on canvas | 70 x 110 cm
✓signed ✓dated
Rp 6 - 9.000.000



819 **Helmy Krisnamurti**
Belajar Menari | 2001 | oil on canvas | 90 x 100 cm
√signed √dated √framed
Rp 3.6 - 5.400.000





820

Pardoli Fadli | (b. Cilacap, C. Java, 1971)
Perempuan Bergincu | oil on canvas | 100 x 100 cm
√framed
Rp 7 - 10.500.000

Penari di B'Wangi & Made Ni by Krijono

Lot #821 & 822

Krijono (1951–2011) was an influential Indonesian artist known for his flamboyant use of bold lines and pure, vibrant colors. His dynamic and theatrical style reimagined Indonesian cultural elements through a contemporary lens, often drawing on folklore, mythology, and the natural world. Although he studied at the Indonesian Academy of Art (ASRI) Yogyakarta, his artistic roots ran deep. His father ran Harris Art Gallery in South Jakarta, and his mother owned a batik factory. This early exposure to the decorative arts, particularly batik, may have shaped his instinct for striking contrasts and layered patterning. Through his work, Krijono bridged tradition and modernity with a visual language that resonated with audiences both in Indonesia and beyond.

These two paintings are a clear example of Krijono's signature style: vibrant, stylized, and expressive. Krijono shifts focus here to close-up portraits of dancers. The flat side profile, decorative detailing, and saturated colors reflect his distinct approach to the human form, simplifying it into bold lines and shapes. Instead of capturing the full scene, these works draw attention to expression and mood in a smaller format. While most of his dancer depictions are inspired by Balinese performers, Lot 821, *Penari di B'Wangi*, presents a rare portrait of a dancer from Banyuwangi, a town on the eastern edge of Java just across the strait from Bali.



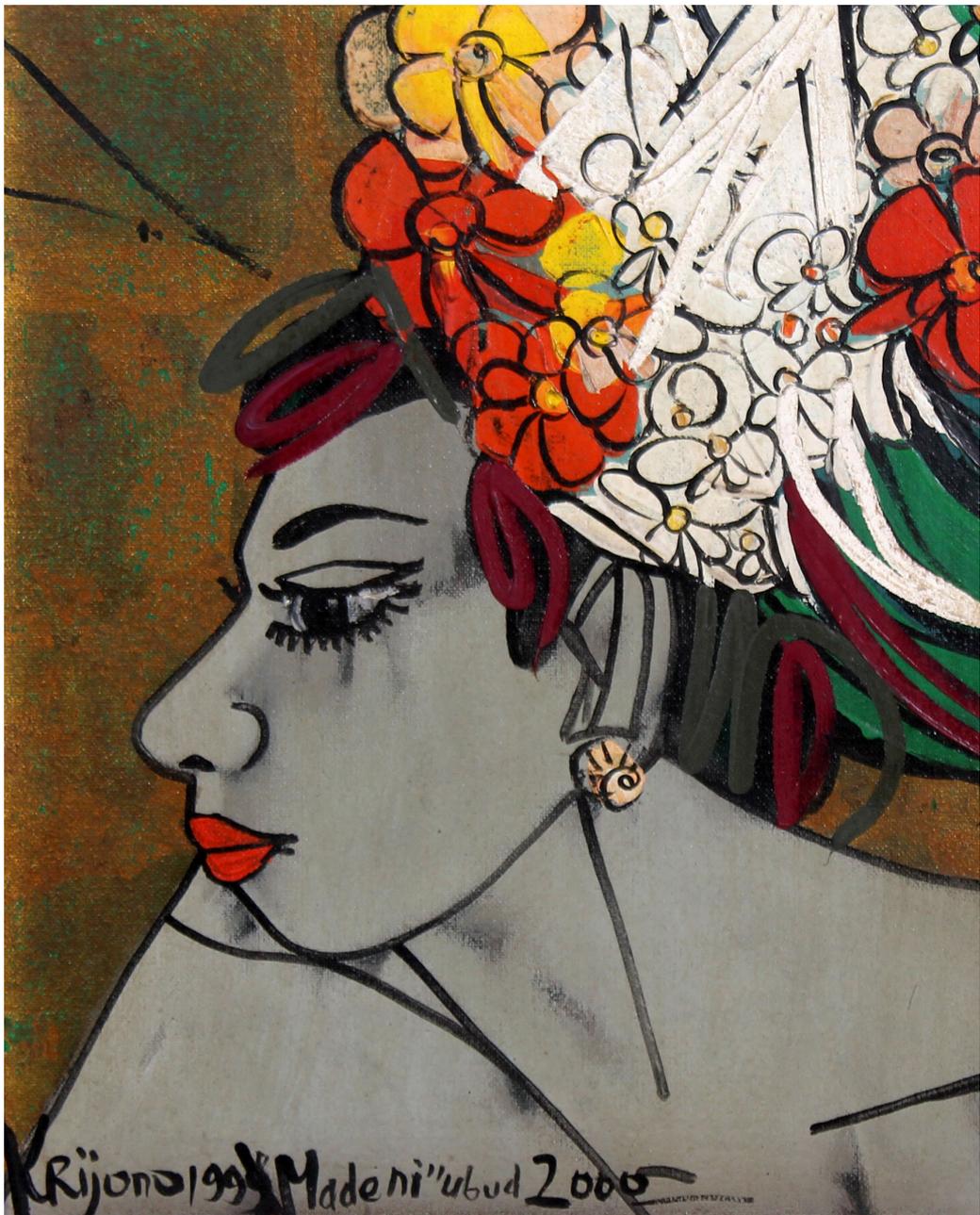
821

Krijono | (Jakarta, 1951 - 2011)

Penari di B'Wangi | 2000 | acrylics on canvas | 50 x 40 cm

✓signed ✓dated ✓framed

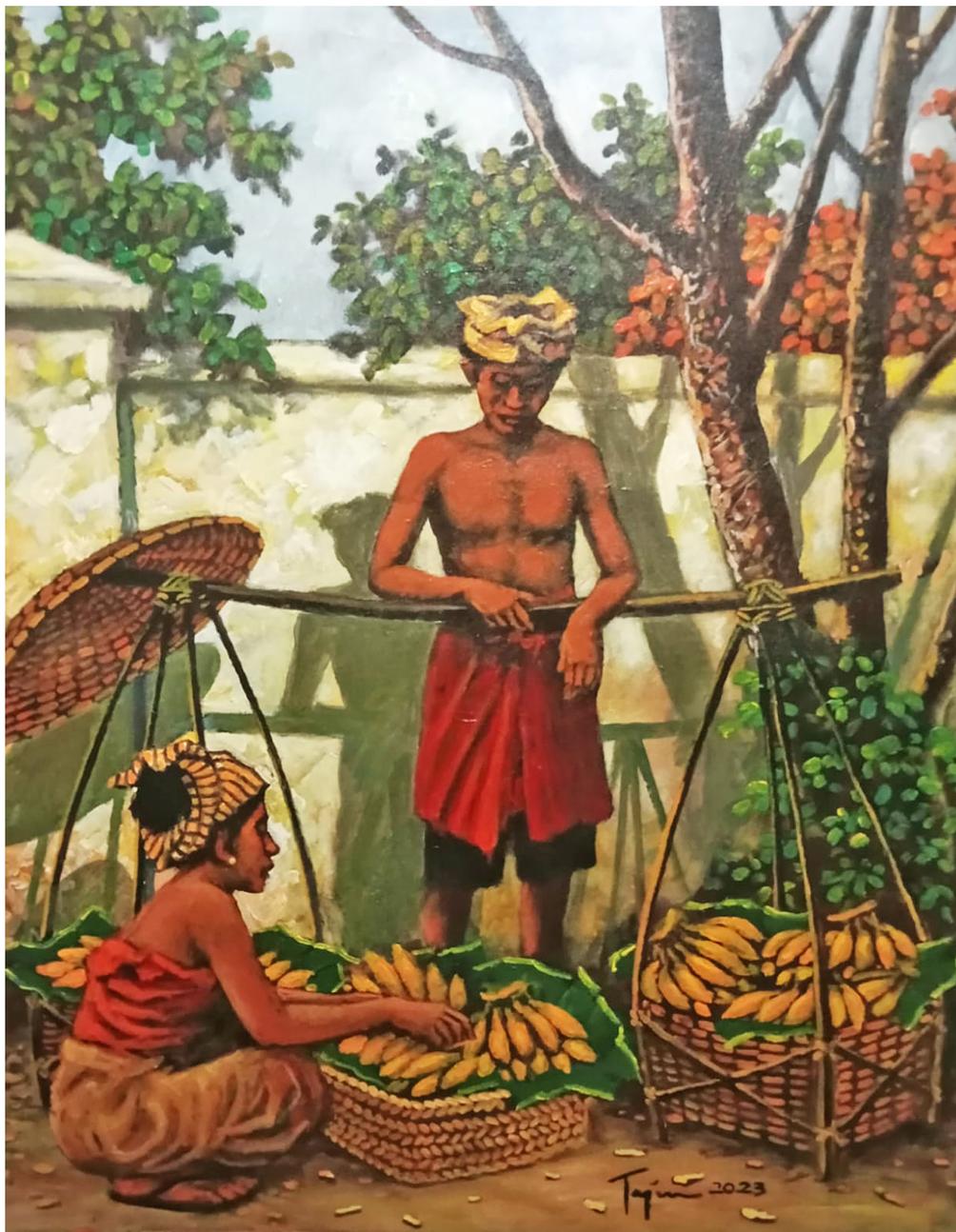
Rp 10 - 15.000.000



822

Krijono | (Jakarta, 1951 - 2011)
Made ni | 1999 - 2000 | acrylics on canvas | 50 x 40 cm
√signed √dated √framed
Rp 10 - 15.000.000





823

Tajirun | (b. Blitar, W. Java 1957)

Penjual Pisang | 2023 | acrylics on canvas | 105 x 85 cm

√signed √dated

Rp 4.2 - 6.300.000



824 Irwan Widjayanto | (b. Surabaya, E. Java, 1970)
Ceremony In Bali | 2016 | acrylics on canvas | 100 x 80 cm
√signed √dated √framed
Rp 7 - 10.500.000

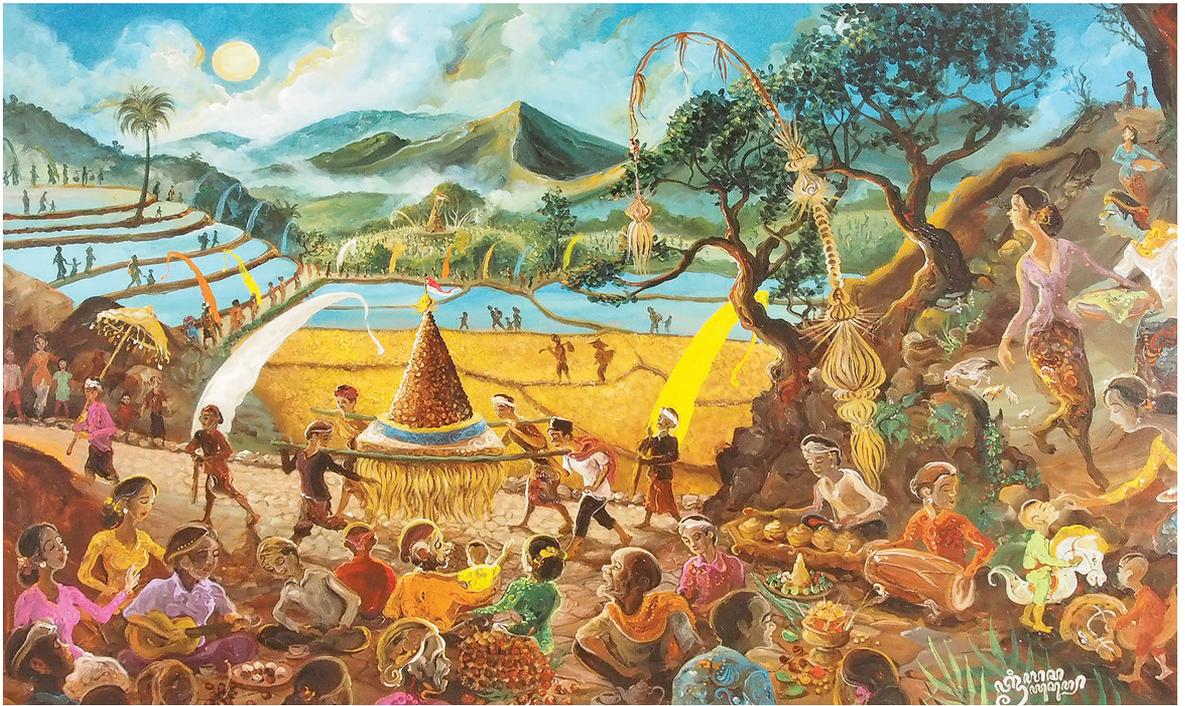




825 **Joe Armaya** | (b. Bekasi, W. Java, 1984)
Berkah Panen | 2025 | acrylics on canvas | 80 x 80 cm
√framed
Rp 7 - 10.500.000



826 **Abas Alibasjah** | (Purwakarta, W. Java, 1928 - Jakarta, 2016)
Menjelang Panen | 1991 | acrylics on canvas | 95 x 145 cm
accompanied with a certificate of authentication
✓signed ✓dated ✓framed
Rp 10 - 15.000.000



827 **Triyoso Yusuf** | (b. Jombang, E. Java, 1981)
Upacara Gunungan | 2025 | acrylics on canvas | 100 x 150 cm
√signed √framed
Rp 9 - 13.500.000





In *Bandoeng Tempo Doeloe*, Anton Suhartono transports us to the storied streets of Bandung from a time long past—an era fondly remembered yet irretrievably distant. The scene is rendered with softened palettes and meticulous attention to the textures of age, where colonial facades, vintage streetcars, and fading shopfronts emerge like fragments from a sepia-toned memory. Yet beneath the surface charm, Suhartono infuses the landscape with a palpable bleakness, as if the city itself mourns the transience of its own grandeur. The streets appear hushed, the air heavy with nostalgia, evoking a sense of longing for moments that can no longer be reclaimed.

Through this delicate interplay of beauty and melancholy, Suhartono's work becomes more than a mere depiction of place—it is an elegy for the passage of time and a reflection on how cities, like memories, are shaped as much by what remains as by what has been lost.

828

Anton Suhartono

Bandoeng Tempo Doeloe | acrylics on canvas | 60 x 80 cm

√signed √dated √framed

Rp 3.2 - 4.800.000



829

Amrus Natalsya | (Medan, 1933 - Cibinong, W. Java, 2024)

Pasar Kampung | 2001 | wood painting | 65 x 96 cm

accompanied with a certificate of authentication

√signed √dated √framed

Rp 7 - 10.500.000



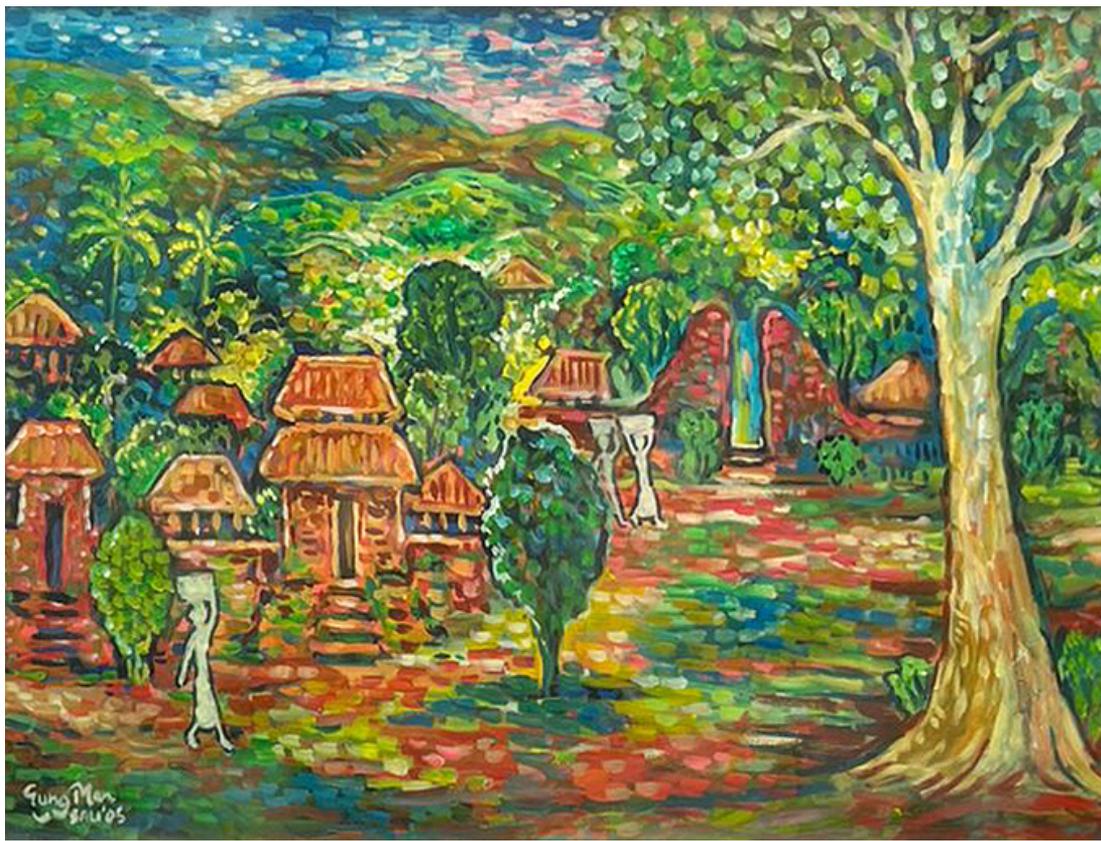
830 **Amrus Natalsya** | (Medan, 1933 - Cibinong, W. Java, 2024)
Berdagang | 2001 | wood painting | 63 x 81 cm
signed, accompanied with a certificate of authentication
✓signed ✓dated ✓framed
Rp 7 - 10.500.000





831

Mansyur Mas'ud | (b. Ujung Pandang, S. Sulawesi, 1960)
Naga Bangun Tidur | 2000 | hardboardcut on paper,
Ed. 8/30 | 60 x 40 cm
√signed √dated √framed
Rp 4 - 6.000.000



I Gusti Nyoman Widnyana, better known as Gung Man, is a Balinese painter born in 1956 whose work reflects a deep connection to tradition and place. He studied under Dutch artist Rudolf Bonnet and learned the foundations of the Ubud style from Mangku Nyoman Lesug and later Arie Smit. His paintings are often dense with temple structures, decorative trees, and human activity, but rather than relying on fine linework, Gung Man builds detail through repeated strokes, layered blots, and the expressive use of color. This approach gives his compositions a vibrant, almost rhythmic energy, blending classical Balinese aesthetics with a more contemporary touch.

This quality is clearly displayed in *Aktifitas Pagi Hari* (2005), a depiction of a Balinese village nestled within a forest at the foot of rolling hills. Temple facades appear partially hidden among trees, while silhouettes of women with baskets balanced on their heads populate the scene. Gung Man captures the quiet movement of morning activity through layered textures and tones that allow the viewer's eye to wander.

used brushes.

832 **Gung Man** | (b. Denpasar, Bali, 1956)
Aktifitas Pagi Hari | 2005 | acrylics on canvas | 70 x 90 cm
√signed √dated √framed
Rp 10 - 15.000.000



Kartika Affandi is best known for her landscapes, which she does “on the spot” or in situ, wherever she went, around the globe. Here is a scene of a bird market, presumably in Java, as we can see from the shakes of the bird cages and the large terracotta roof tiles of the vendors’ huts.

Kartika borrowed the method of painting from her father, the maestro Affandi, who also painted in situ. Although she, like her father, might have also painted outlines directly from oil paint tubes, Kartika painted with brighter colors and used brushes.

833

Kartika Affandi | (b. Jakarta, 1934)

Pasar Burung | watercolor on paper | 53 x 74 cm

√signed √dated √framed

Rp 5 - 7.500.000





834 **Basuki Bawono** | (b. Bandung, W. Java, 1948)
Landscape | 2002 | oil on canvas | 90 x 210 cm
√signed √dated √framed
Rp 6 - 9.000.000



835

Mozes Misdy | (Gambiran, Banyuwangi, E. Java, 1941 - 2021)
Boat | oil on canvas | 65 x 50 cm
✓signed ✓framed
Rp 4.8 - 7.200.000



836 **Srihadhy** | (b. Purwodadi, C. Java, 1943)
Perahu Bersandar | 1980 | oil on canvas | 50 x 70 cm
✓signed ✓dated ✓framed
Rp 4.8 - 7.200.000



837 **Ivan Hariyanto** | (b. Banyuwangi, E. Java, 1955)
Perahu Jukung | 1991 | oil on canvas | 70 x 90 cm
√signed √dated √framed
Rp 3 - 4.500.000



838

Soeroso | (b. Jember, E. Java, 1940)

Hasil Melimpah | oil on canvas | 120 x 150 cm

√signed √framed

Rp 12 - 18.000.000

Bamboo Construction by PraPONCO SuprAPTO

Lot #839

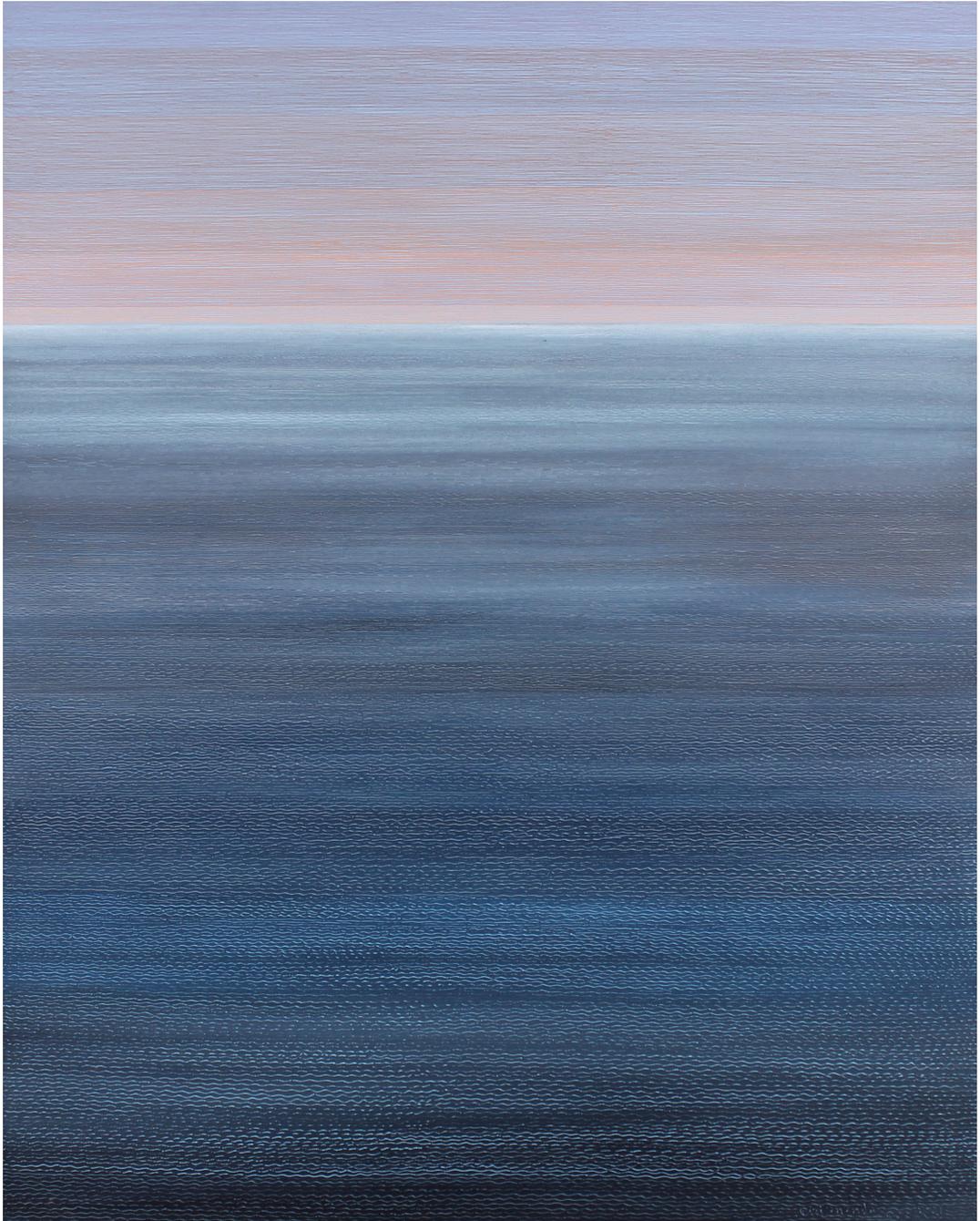
In **Bamboo Construction**, PraPONCO SuprAPTO weaves a spirited and intricate visual narrative of labor, craftsmanship, and collective human endeavor. Atop a chaotic yet enchanting framework of bamboo scaffolding, workers are shown collaborating in the midst of construction—climbing, balancing, and building with a palpable sense of rhythm and coordination. The scaffolding itself seems to come alive, rendered with exaggerated twists, curls, and spirals, transforming a functional structure into a whimsical, almost surreal architecture that borders on the fantastical.

SuprAPTO's command of composition and movement breathes vitality into the scene, blurring the line between utility and artistry. The bamboo, a material deeply rooted in Indonesian cultural and architectural heritage, becomes not just a medium of construction but a metaphor for adaptability, resilience, and the fluidity of form. Through this dynamic portrayal, SuprAPTO pays homage to the ingenuity of human hands and the quiet poetry of labor—where building is not merely a means to an end, but a testament to the enduring relationship between community, nature, and creative expression.



839

Praponco Suprpto | (b. Mojokerto, E. Java, 1975)
Bamboo Construction 1 | 2015 | oil on canvas | 130 x 144 cm
✓signed ✓dated ✓framed
Rp 8 - 12.000.000



840

Pande Giri Ananda | (b. Bali, 1988)
Sunset View From Canggu #4- Beach Series | 2021
acrylics on canvas | 150 x 120 cm
√signed √dated √framed
Rp 16 - 24.000.000



841 **Sugantika “Lekung”, Ketut** | (b. Singapadu, Bali, 1975)
Playing With Dragonfly | 2014 | mixed media on canvas | 100 x 150 cm
✓signed ✓dated ✓framed
Rp 7 - 10.500.000





842

Supena, I Made | (Singapadu, Gianyar, Bali, 1970 - Bali, 2019)
Landscape | 2001 | acrylics on canvas | 80 x 80 cm
√signed √dated
Rp 3 - 4.500.000



843 **Jeihan Sukmantoro** | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Astri | 2013 | oil on canvas | 45 x 45 cm
accompanied with a certificate of authentication
✓signed ✓dated ✓framed
Rp 22 - 33.000.000



844 Bambang Supriadi | (b. Simalungun, N. Sumatra, 1969)
Berpacu | 2011 | oil on canvas | 145 x 145 cm
√signed √dated (Verso)
Rp 7 - 10.500.000



845 **Irman A. Rahman** | (b. Bandung, W. Java, 1970)
Kejatuhan Bintang | 1996 | mixed media on canvas | 40 x 40 cm
√signed √dated √framed
Rp 3.2 - 4.800.000



846 **Romi Armon** | (b. Payakumbuh, W. Sumatra, 1981)
Titik Cerah | 2007 | acrylics on canvas | 138 x 138 cm
√signed √dated √framed
Rp 6 - 9.000.000



847

Irawan Prasetyo | (b. Yogyakarta, 1974)

Exaggerate | 2008 | acrylics on canvas | 120 x 144 cm

✓signed ✓dated ✓framed

Rp 10 - 15.000.000



848

Ying Mai Ke (Michael Ying) | (b. 1967)

Chinese Book Tube | 2012 | mixed media on canvas | 150 x 150 cm
√signed √dated (verso) √framed

Rp 10 - 15.000.000





849

Wu Ting Yong | (b. Hainan, China, 1983)
The Mountain | oil on canvas | 142 x 106 cm
✓signed ✓framed
Rp 8 - 12.000.000



850

Ying Si Wei

Appearances of All Living Beings | 2010 | acrylics on canvas

98 x 96 cm

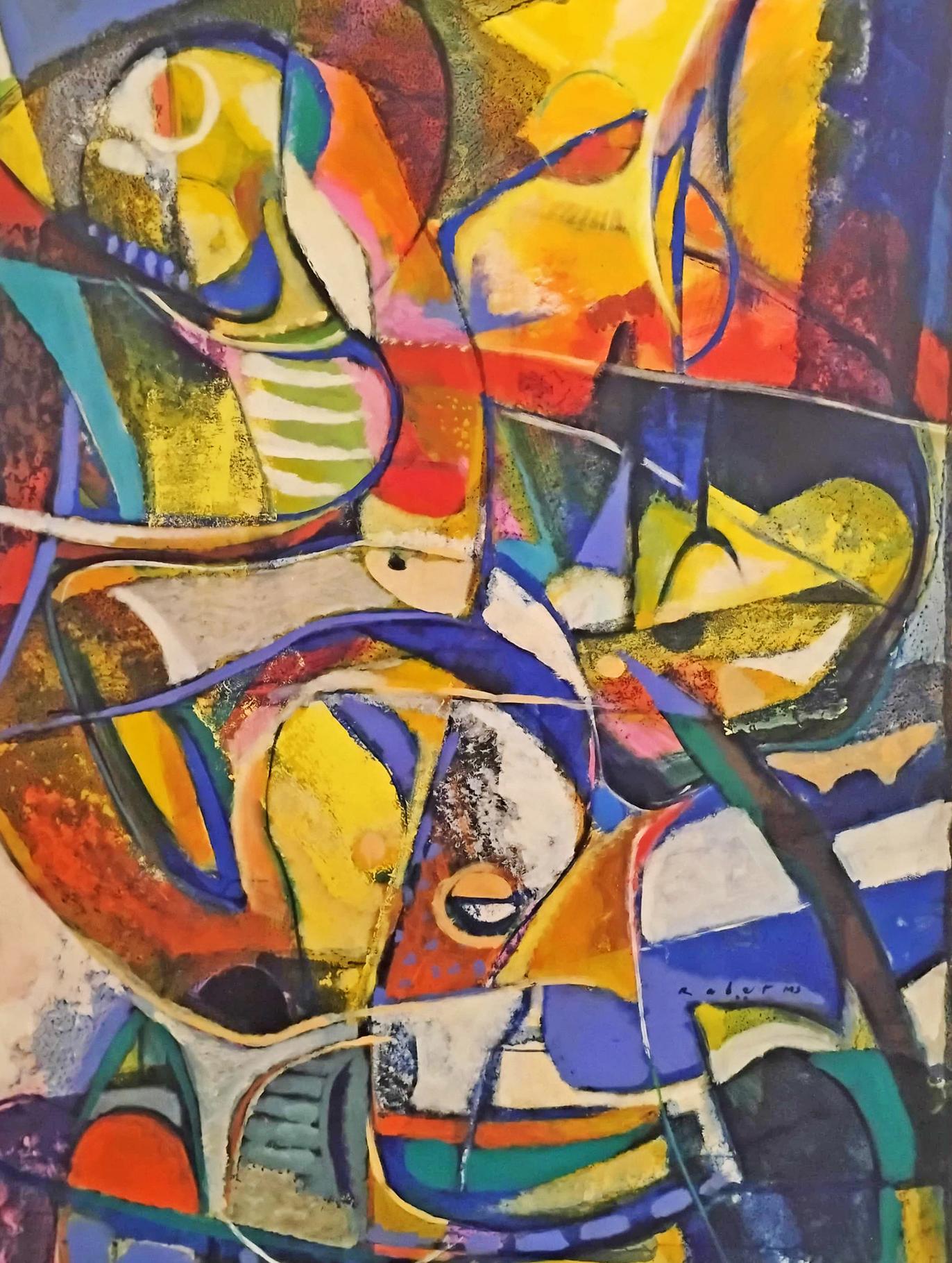
√signed √dated √framed

Rp 8 - 12.000.000



851

Andi Sulistiono | (b. Pacitan, E. Java, 1981)
Glamping | 2024 | acrylics on canvas | 90 x 70 cm
√signed √dated
Rp 4 - 6.000.000



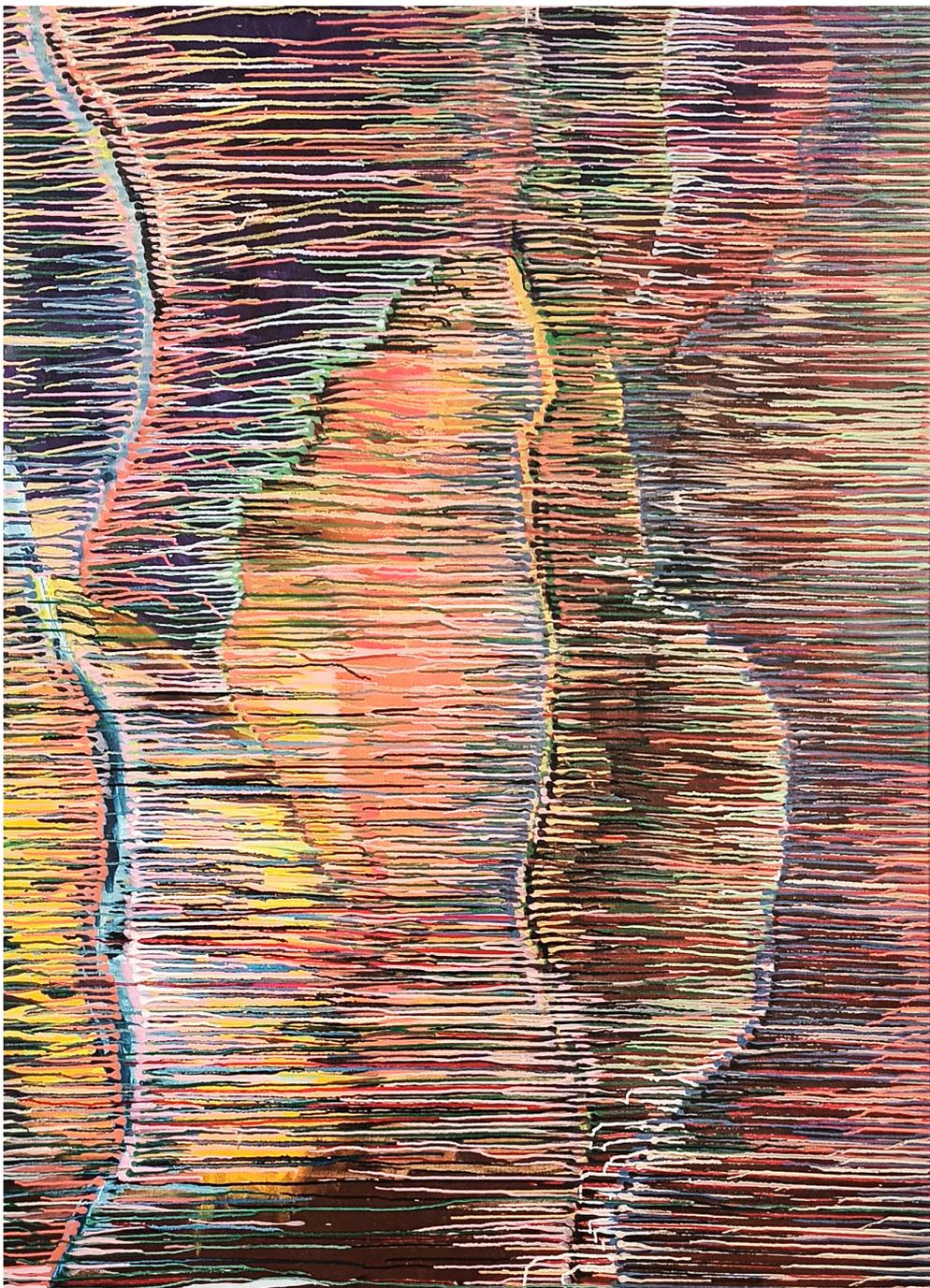


852 Yani Halim | (b. Nganjuk, E. Java, 1969)
Sleepy Cloud | 2007 | oil on canvas | 100 x 120 cm
√signed √dated (verso)
Rp 7 - 10.500.000



853

Joko 'Gundul' Sulistiono | (b. Grobogan, C. Java, 1970)
Berebut Langit | 2008 | mixed media on canvas | 150 x 150 cm
√signed √dated √framed
Rp 9 - 13.500.000



854 Ibnu Nurwanto | (b. Yogyakarta, 1957)
Women | 2013 | acrylics on canvas | 200 x 145 cm
√framed
Rp 14 - 21.000.000

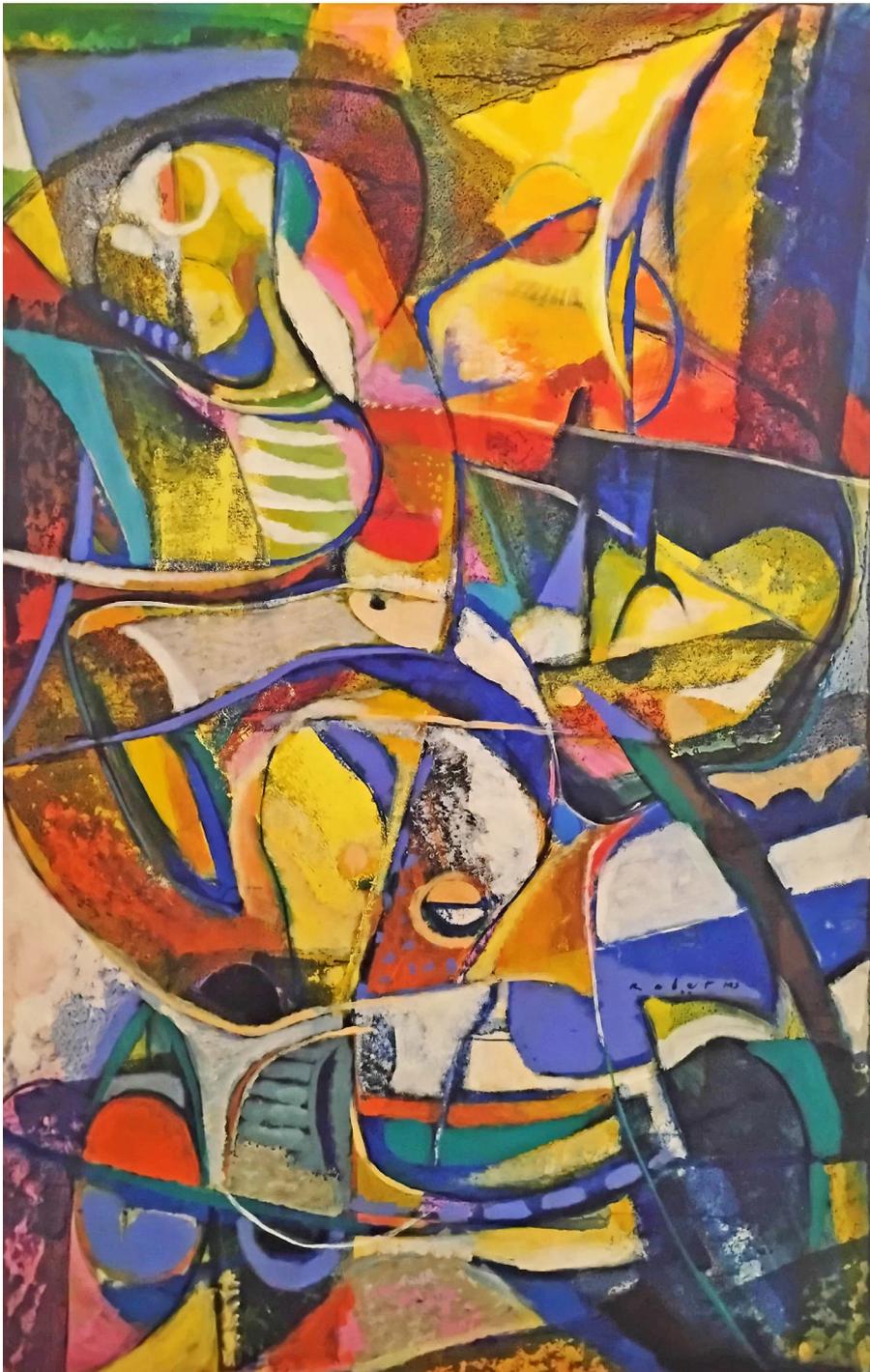




855

Sjafrizal | (b. Padang, W. Sumatra, 1938)
Sang Juara | 1996 | acrylics on canvas | 70 x 60 cm
✓signed ✓dated ✓framed
Rp 4.8 - 7.200.000





856 **Rabet M.S** | (b. Tretes, E. Java, 1947)
Tanjidor Music | 2000 | oil on canvas | 193 x 125 cm
√signed √framed
Rp 12 - 18.000.000

Gotot Prakosa's Impulses

Lot #857 & 858

Gotot Prakosa was a consummate Indonesian artist. He delved in visual expression in its many forms.

Often cited as a creative film maker and writer, Gotot was also a prolific painter, leaving behind over 400 canvases and an untold number of works on paper. The exact number of his cinematic creations and the film productions he was involved in is unknown. His paintings (he called them his children) are dotted around the globe, acquired by collectors who knew him personally, or were introduced to him in Indonesia or while he was on tour abroad in his capacity as an academic and practicing artist.

During his creative lifetime, even he could not answer whenever someone asked him whether his cinematic vision informed his art, or whether his artist's eye informed his filmic expression. One thing is for sure: his experimental and abstract cinematic works embody the sure eye of an artist endeavouring to capture the swirl and chaos of a glorious world in all its hues and colours.

An extreme introvert by nature, Gotot looked upon his creativity as mere impulses. He was also self-effacing, calling his paintings and film creations "pinggiran" works -- a word difficult to translate into English, because while the dictionary definition would be 'from the periphery', the way Gotot used the word could also be interpreted as 'something cast aside', 'existing only on the edges', 'not being part of the central hub'. Hailing from a simple background far from the city centre in Central Java, it could be he always felt himself as someone who stood in the margins, looking from the outside in.

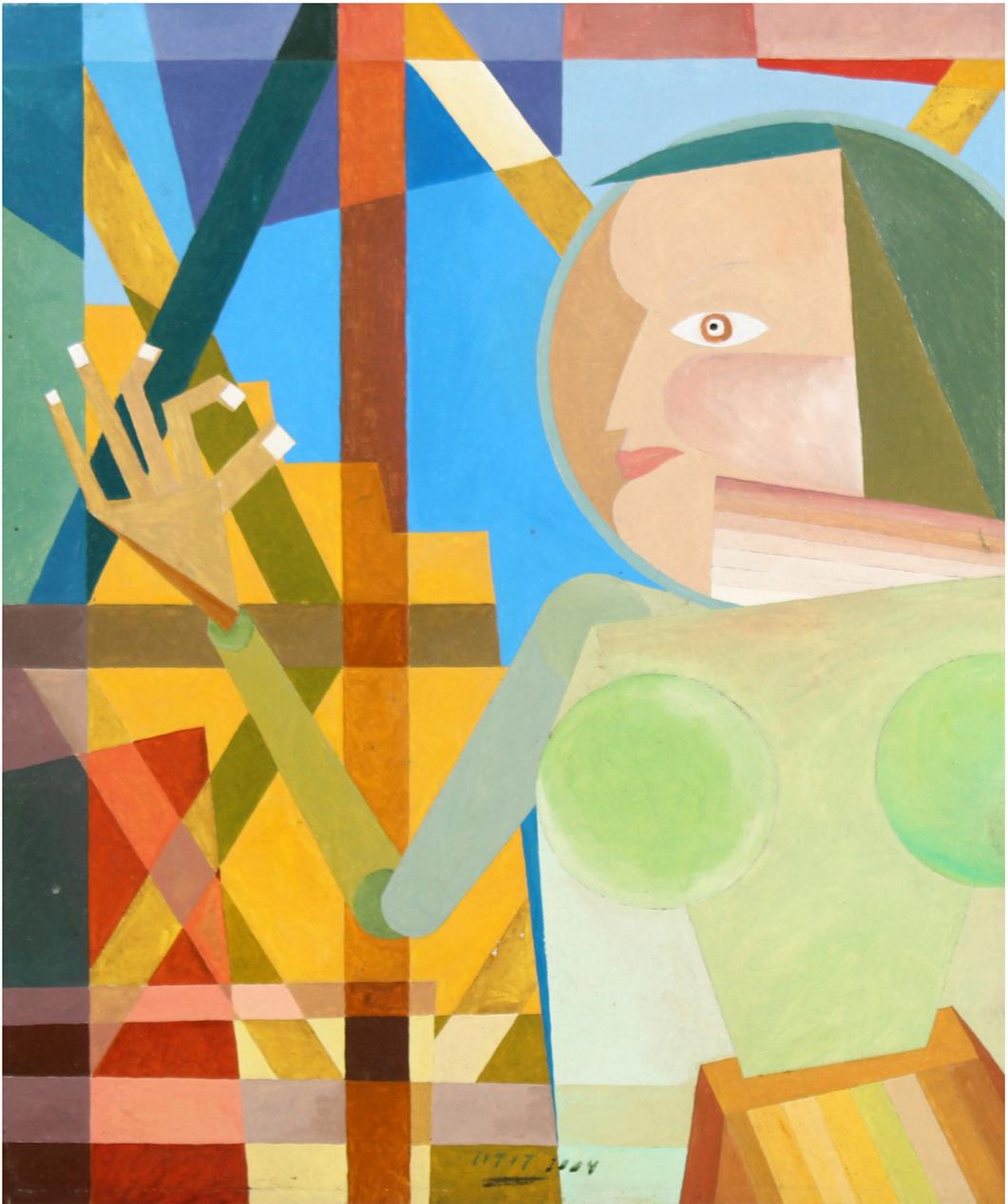
Yet, when perusing his works on canvas, which if one has a penchant for boxing things into categories and periods, one somehow gets a feeling that Gotot was someone who was definitely part of the centrum. He was recruited as team member for major film productions, he attended glittery diplomatic gatherings, was called upon to document on film Indonesian troupes travelling abroad, and he hobnobbed with the beautiful and the powerful – but he always made sure nobody recalled he was there.

He used these events as fodder for his art, creating paintings large-sized and small, vivacious and subdued, rambunctious and contemplative, sometimes succeeding in portraying the very essence of Indonesian-ness. Gotot painted with the same ease a bit dancer from a Balinese village doing his makeup in minute detail, and a top model flirting with the glitterati fiddling with a champagne glass at a cocktail party in Venice.

To roughly analyse his works in periods (which somebody has yet to do), the very young Gotot started on his painterly path making sketches of people and village life in his spare time, while assisting his uncle (who ran a modest village movie theatre) threading film celluloid back onto its spools and reels. As he matured and later moved to Jakarta, he ventured onto canvas trying out abstract forms and more ambitious subjects. His wife considers his final phase to be the one wherein Gotot tried to immortalize the flashy existence of urbanites, just as Indonesia was on the brink of turning into a middle-income country.



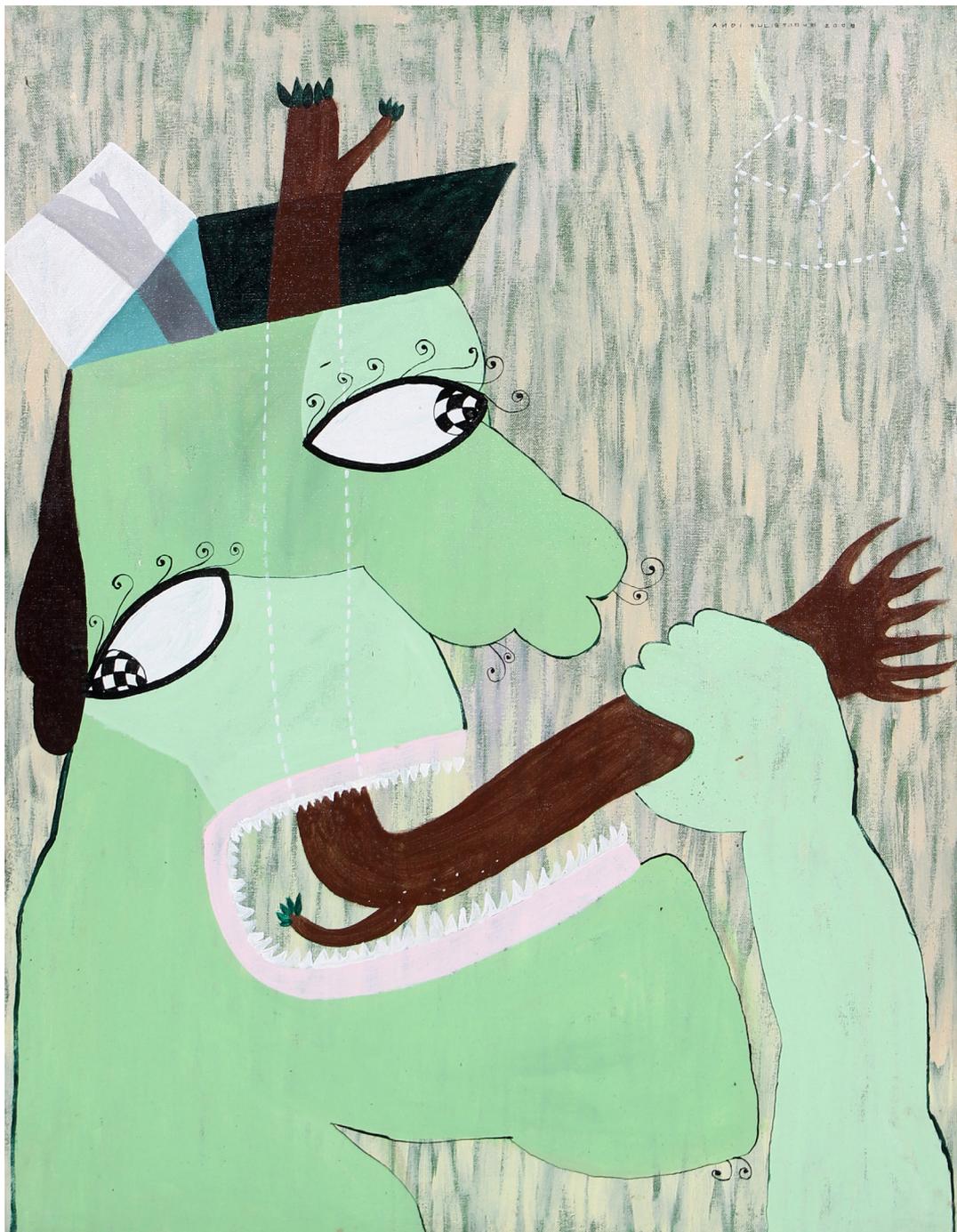
857 Gotot Prakosa | (Padang, W. Sumatra, 1955 - Yogyakarta, 2015)
Dicari Orang Hilang | 2002 | oil on canvas | 120 x 90 cm
√signed √dated √framed
Rp 6 - 9.000.000



858

Gotot Prakosa | (Padang, W. Sumatra, 1955 - Yogyakarta, 2015)
Green Lady 2 | 2004 | oil on canvas | 60 x 50 cm
√signed √dated
Rp 4 - 6.000.000





859 Andi Sulistiono | (b. Pacitan, E. Java, 1981)
Lunch | 2009 | acrylics on canvas | 90 x 70 cm
√signed √dated
Rp 3.2 - 4.800.000



860 **Lulus Santoso** | (b. Yogyakarta, 1967)
Parodi 32 | 2001 | acrylics on canvas | 117 x 120 cm
√signed √dated √framed
Rp 6 - 9.000.000



861 Ayu Arista Murti | (b. Surabaya, E. Java, 1979)
Nyanyian Malaikat | acrylics on canvas | 100 x 100 cm
√signed √dated √framed
Rp 10 - 15.000.000

White Bull on Black by Wenas Heriyanto

Lot #862

Wenas Heriyanto is a contemporary Indonesian painter from Pekalongan, Central Java, born in 1986. His work often centers on animal figures rendered in a bold expressionist style, using thick acrylic strokes and striking color contrasts.

In *White Bull on Black*, a 145 x 145 cm acrylic on canvas piece, Wenas depicts a lone bull, its form suggested through layered white strokes against a flat black background. Sharp accents of red define its tail, mouth, nose, and horns, completing the figure with a sense of force and immediacy. The composition captures both the strength and symbolism of the animal through minimal elements. Beyond its physical presence, the bull also evokes its role as a symbol in the world of finance, representing optimism, aggressive confidence, and a sustained upward trend in the market.



862 **Wenas Heriyanto** | (b. Pekalongan, C. Java, 1986)
White Bull on Black | 2012 | acrylics on canvas | 145 x 145 cm
√signed √dated √framed
Rp 18 - 27.000.000

The Man Behind The Gun by Erizal AS

Lot #863

Erizal AS is an Indonesian painter whose practice has evolved over more than two decades, moving from figurative art into abstraction. Born in Padang Panjang and based in Yogyakarta, he studied at the Indonesian Institute of Art and developed his approach within the city's active art community. His current work explores ideas of identity, power, and emotional tension through gestural strokes, textured surfaces, and shifting forms. For Erizal, painting is both a personal process and a search for something deeper.

The Man Behind The Gun marks an early stage in Erizal's solo practice, where recognizable figures still appear alongside his growing pull toward abstraction. In this 130 x 140 cm mixed media work, two human forms flank a central abstract shape. On the left, a figure emerges through sinuous forms of brown and white, while the figure on the right is rendered in concentrated dark marks, rising from a backdrop of aggressive vertical lines. Between them stands a large, textured form resembling wood, supported by feet that peek out from underneath. Together, these elements suggest tension between presence and anonymity, an early glimpse of Erizal's evolving visual language. hip between community, nature, and creative expression.



863 Erizal, AS | (b. Padang, W. Sumatra, 1979)
The Man Behind The Gun | 2003 | mixed media on canvas
130 x 140 cm
✓signed ✓dated ✓framed
Rp 12 - 18.000.000





864 **Faizal** | (b. Solo, C. Java, 1965)
Happy Day | 1996 | acrylics on canvas | 50 x 60 cm
√signed √dated √framed
Rp 4.8 - 7.200.000



865 **Dadan Setiawan** | (b. Bandung, W. Java, 1979)
Grass Red and White | 2006 | oil on canvas | 120 x 120 cm
√signed √dated √framed
Rp 8 - 12.000.000

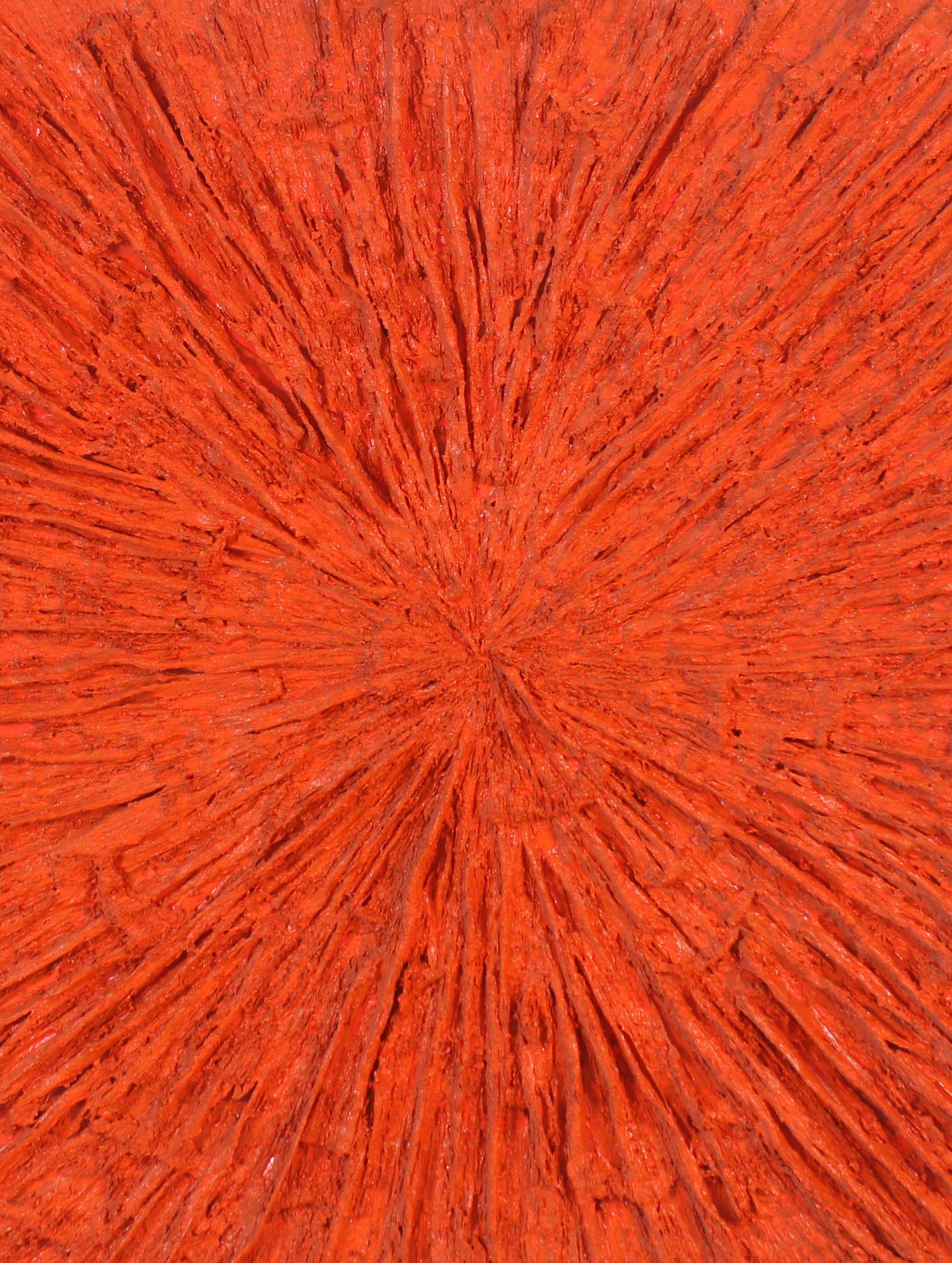


Figure by Martono

Lot #866

In **Figure**, Martono offers a deeply psychological and emotionally charged portrayal of the human form. A solitary man is depicted kneeling, his posture heavy with defeat and introspection, as though buckling under an invisible weight. Yet what is most striking is not only the physicality of his pose, but the palpable energy that seems to course through him—conveyed through a volatile palette of searing reds, bruised maroons, and shadowed depths. These colors pulse across the canvas like a restrained blaze, suggesting a force within that is barely contained, simmering with anger, pain, or unresolved anguish.

Martono masterfully captures the duality of suppression and eruption. The figure is at once crestfallen and defiant, as though withholding an emotional tempest that threatens to break through the surface of his skin. The work evokes a state of inner conflict, where vulnerability does not equate to weakness, but rather reveals the raw tension between endurance and collapse.

Figure is less a portrait of a person than a study of human fragility under emotional siege—a meditation on the quiet violence of restraint, and the internal battles that are often fought in silence. Through stark composition and an intense, almost combustible palette, Martono reflects on the ways the body becomes a vessel for all that remains unspoken yet deeply felt.

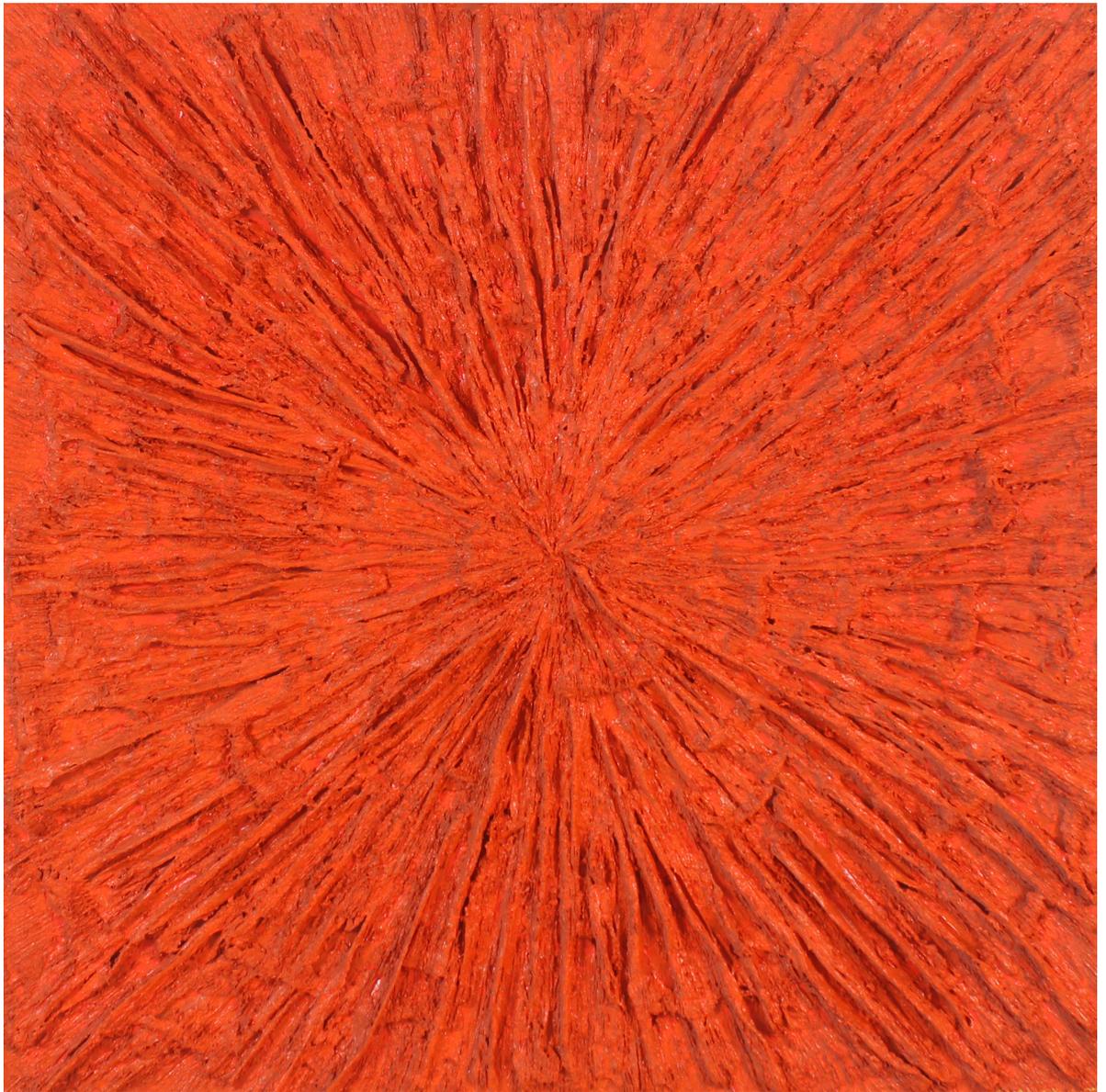


866 **Martono**
Figure | 2008 | acrylics on canvas | 140 x 145 cm
√signed √dated
Rp 4.8 - 7.200.000



867

Sodick Ardhani, J. | (b. Temanggung, C. Java 1955)
Thanks God | 2007 | oil on canvas | 140 x 100 cm
√signed √dated
Rp 7 - 10.500.000



868

Sugantika “Lekung”, Ketut | (b. Singapadu, Bali, 1975)
Shimmer And Shine | 2022 | mixed media on canvas | 120 x 120 cm
√signed √dated √framed
Rp 12 - 18.000.000





869 A 20th century Japanese blue and white plum blossom basin
h. 25 cm, d. 10 cm
Rp. 2.4 - 3.600.000



870 A 20th century large jun typed glazed jardiniere
h. 18 cm, d. 24 cm
Rp. 2.8 - 4.200.000



871

A pair of 20th century Vietnamese blue glazed ceramic model of elephant stands
2 pcs: h. 51 cm, l. 23 cm, w. 52 cm each
Rp. 3.6 - 5.400.000



872 A pair of Chinese famille rose bottle vase
painted with figures circa 1980's
2 pcs: h 30 cm d. 15 cm each
Rp. 2.8 - 4.200.000



873

A late 19th century Chinese hexagonal storage jar with birds and floral in yellow ochre

h. 67 cm, d. 50 cm

Rp. 7 - 10.500.000





874 A 19th century kitchen qing plate
d. 32 cm
Rp. 3 - 4.500.000



875

**A late qing 19th century Chinese large jardiniere
decorated with dragons in yellow ochre**

h. 32 cm, d. 71 cm

Rp. 10 - 15.000.000



876

**A late 19th early 20th century Chinese water pot
jardiniere with dragon yellow ochre**

h. 49 cm, d. 52 cm

Rp. 3.2 - 4.800.000





877 A group of statues consisting of five Majapahit terracotta heads and five modern Chinese terracotta warrior
10 pcs: h. 9 - 12 cm, h.9 - 13 cm
Rp. 3.6 - 5.400.000





878

**A group of five pieces late qing Shiwan
green glazed covered jars**

5 pcs: h. 22 - h. 14 cm, d. 13 - d. 23 cm

Rp. 3.6 - 5.400.000



879 A late qing Shiwan green glazed storage jar
h. 75 cm, d. 60 cm
Rp. 2.4 - 3.600.000



880

A 20th century Chinese gilt laquer bamboo basket (Bakul Siah)
h. 17 cm, d. 17 cm
Rp. 2 - 3.000.000





881 A group of four brass consisting of Two 19th - 20th century Chinese brass vase with coiling dragons and two 20th century brass vase with swan handles
4 pcs: h. 24 cm ,d. 12 cm, h. 28 cm d. 15 cm
Rp. 3.6 - 5.400.000

A brown gilt teakwood peranakan carved bed

Lot #882

The Peranakan people, also known as Baba-Nyonya, Straits Chinese, or King's Chinese, are the descendants of Chinese traders who settled in the Malay Archipelago and married local women, creating a distinct hybrid culture that populated parts of Indonesia, Singapore, and Malaysia. Neither fully Chinese nor fully Malay, the Peranakan community developed a rich blend of customs, languages, and aesthetics that stood apart from the cultures around them. Their food, clothing, architecture, and furnishings became visual expressions of this cultural fusion, often ornate, vibrant, and symbolic. Though once in decline, Peranakan heritage is now being rediscovered and celebrated for its unique role in the region's history.

Lot 882 features a carved teakwood bed, an iconic example of Peranakan craftsmanship. Framed by three low walls with one side left open for entry, the bed features four sturdy columns, each rising to hold a top cover. The front of the canopy is adorned with an ornate carved arch, while the lower section of the bed is elevated on stilts and decorated with detailed carvings along the front panel. The combination of structural function and decorative artistry reflects the Peranakan tradition of blending beauty and utility in everyday objects.



882 A brown gilt teakwood peranakan carved bed
h. 250 cm, l. 260 cm, w. 180 cm
Rp. 40 - 60.000.000



883

**Five-tiered Peranakan Chinese carved gilt wood
medicine box in the form of a botekan candi**
h. 54 cm, l. 37 cm, w. 37 cm
Rp. 7 - 10.500.000



884

**A 20th century Balinese carved teak floor screen
with three panels of wayang figures in forest**

h. 207 cm, l. 198 cm, w. 5 cm

Rp. 7.2 - 10.800.000



885

A late 19th century carved teak dressing table mirror with drawer and marble top
h. 63 cm, l. 42 cm, w. 22 cm
Rp. 3.6 - 5.400.000



886 A pair of carved teak stand
2 pcs: h. 80 cm, d. 18 cm each
Rp. 3.2 - 4.800.000





887 A pair of mid 20th century carved teak nakes art deco
2 pcs: h. 70 cm, l. 48 cm, w. 40 cm each
Rp. 3.2 - 4.800.000



888

**A pair of early 20th century carved teak
arm chairs with rattan seat and back**
2 pcs: h. 100 cm, l. 60 cm, w. 55 cm each
Rp. 3 - 4.500.000



889

An art nouveau carved teak mirror
h. 103 cm, l. 97 cm, w. 23 cm
Rp. 3 - 4.500.000

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